# The EDISON KINETOGRAM

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SCENE FROM

'MID THE CANNON'S ROAR

FILM No. 6635

## EDISON FILMS TO BE RELEASED from JULY 6th to 27th inclusive

# EDISON FILMS

*To be released from* July 6th *to* 27th *inclusive*

**Edison Film No. 6629** **Copyrighted, May, 1910** **Released, July 6**

**Code, VIPERINAS** **Length, 725 feet**

## Carminella

**(DRAMATIC)**

**Especially written for Edison production by Edward W. Townsend**

THE scene of this story is laid in the lower East Side of New York City.

Carminella, a beautiful young Italian girl, helps her father, Dominico, to sell flowers from a little stand erected in front of a vacant store on the Bowery. She wears the costume of an Italian peasant girl as a means of attracting attention to her wares. One day when she is left alone by Dominico two sneak thieves attempt to rob the till while Carminella is waiting on a customer. Fred Van Rensselaer, the handsome son of a Fifth avenue millionaire, is passing just as the robbery is attempted and he strikes one of the thugs with his cane, and when both start for him his courageous attitude makes them seek safety in flight. Carminella thanks him and he buys a boutonniere. Fred plainly shows his admiration for Carminella, and when he goes she looks fondly after him.

Fred is "slumming," and later in the day is in the vicinity of Mulberry Bend when the two thugs whom he encountered earlier see him and take advantage of the thickness of the crowd to strike him with a "black-jack" and knock him into the street. Carminella, who is just passing on her way to her home across the street, jumps to Fred's side and helps him to his feet. A great crowd gathers and many offer assistance, but Carminella insists on taking Fred to her home, where she

proceeds to arrest the flow of blood and attempts to restore him to consciousness. Dominico rushes in excitedly, having heard in the street of the trouble, and from a card which has dropped from Fred's pocket he learns his address and goes to notify his parents. An ambulance surgeon who has been called in recognises Fred as his friend, and quietly jokes him about remaining in the care of his pretty nurse after his head is bandaged and he is really fit to leave. Fred remains some hours, questioning Carminella about her books, which are on the table, and all of which she tells him proudly she has read, also that she plays the guitar. He requests her to play for him, which she does, accompanying herself in a pretty Italian love song, which begins to make its impression upon the susceptible young fellow. Just as the situation is developing into a very sentimental one Dominico returns with Fred's parents. This ends a few happy hours for Fred, and incidentally the love story of Carminella's life. Fred leaves with his parents, after thanking Carminella for having cared for him, and in a day or two the matter has almost passed from his memory.

While the whole affair is a simple adventure for Fred it is a serious incident in the life of Carminella, for Cupid's dart has pierced her heart, and her's is not a nature to take such a matter lightly. She is very much in love with her champion and lives in the hope of seeing him again. Several days later, actuated by the desire of again meeting Fred, she tries to find his home but, the address having slipped her memory, she fails. As she is turning the corner of one of the cross streets on Fifth avenue her attention is attracted to an automibile in which Fred is seated. Her heart jumps for joy, but it is soon filled with sadness as she sees Fred alight in front of a mansion and, quickly mounting the staircase, meet a beautiful young woman and her mother, whom he escorts to the auto. The young girl is evidently Fred's fiancé, judging from the amount of attention he pays to her. He is so attentive to her that he does not notice Carminella, who watches them from the shadow of the building. Carminella goes with a saddened heart back to her work.

A week later Fred is again passing the flower stand in the Bowery and steps up to make a purchase and, incidentally, to have a pleasant chat with the little Italian beauty who had returned his service in kind. Carminella acts in an indifferent way toward him, her heart breaking the while. Fred tries to joke with her, not realising that the few hours which he had spent in her company at the time he was injured had made such a deep impression upon the girl, but his every advance is repulsed gently but firmly. Carminella indicates to him that he has the flowers and she has the money, and that there is nothing more but for him to go. He does so, wondering what can be the matter with her. After he goes she makes a brave effort to regain her composure, but, seeing the flower which he dropped on the sidewalk, she picks it up, kisses it and is thus left a pathetic figure. Let us hope that as the years go by her girlish vivacity will assert itself and that she will forget her short acquaintance with the millionaire's son.

This is the love story of "Carminella," the atmosphere of which compels a sustained interest in the film, for every type of East Side New York character is introduced. The city scenes are perfect representations of the neighbourhoods selected for the story. To those familiar with New York they will be reminders of sights they have seen, and to the unfamiliar will be lessons in types which cannot fail to be absorbing. The Bowery, Mulberry Bend Park, the exterior and interior of a New York tenement, as well as a scene from Fifth avenue, are portions of the scenic interest in the film. The acting from the central figure to the smallest part is without a flaw and the large ensemble work is splendidly arranged. "Carminella" will prove one of Mr. Townsend's most interesting and popular picture stories.

**Edison Film No. 6630** **Copyrighted, May, 1910** **Released, July 6**

**Code, VIPERINO** **Length, 289 feet**

# Accidents Will Happen

**(COMEDY)**

THIS picture is not intended to advertise the merits of accident insurance nor to teach any great moral lesson, but it should serve the equally useful purpose of expanding the lungs and increasing the good health of a great many people by means of laughter's tonic effects.

Its hero is a young man who obtains a situation as a solicitor for an Accident Insurance Company which offers a very attractive proposition for an exceedingly small premium. He is a good solicitor and fortune favours him,for he has scarcely left the office in his search for prospective clients when he lights upon a situation wherein three men are endangered, and it requires but little of his persuasive eloquence to get three signatures to three contracts his first day. This is a good beginning for a young business man, and his employer condescends to congratulate him and prophesy great things for his future. Our hero is so elated that he goes home and takes his mother out for dinner at a restaurant. To get to the restaurant they board a car, which is filled to overflowing with eccentric characters who caricature our American street car manners and customs with good comic effect. The young man's mother is quite stout—in fact, unusually so—and when the car starts unexpectedly she, in company with several others, is thrown off her balance,—and then a terrible thing occurs. Mother sits down *forcibly* on the laps of three gentlemen, and by one of those strange coincidences of fate these three gentlemen happen to be the three insured by our hero but a few short hours before. When mother is lifted to her feet again, all that is left of the three men is three silent, flattened figures on the seat, surmounted by three very much disturbed faces. Our hero recognises his three "risks" and so does the President of the Insurance Company, who happens to be riding with them. Of course, the terrible fate of these three gentlemen is a great financial blow to the Insurance Company and our hero loses his job in consequence, but then—well, "Accidents Will Happen" even to the most careful of "strap-hangers."

The film, though short, contains several good laughs, as well as a forcible lesson in street-car etiquette which will not fail of appreciation, especially by the female portion of any audience. The climax of the picture is very funny and cannot help but "bring down the house."

**Edison Film No. 6631** **Copyrighted, May, 1910** **Released, July 13**

**Code, VIPERNBISS** **Length, 981 feet**

# The Princess and the Peasant

**(DRAMATIC)**

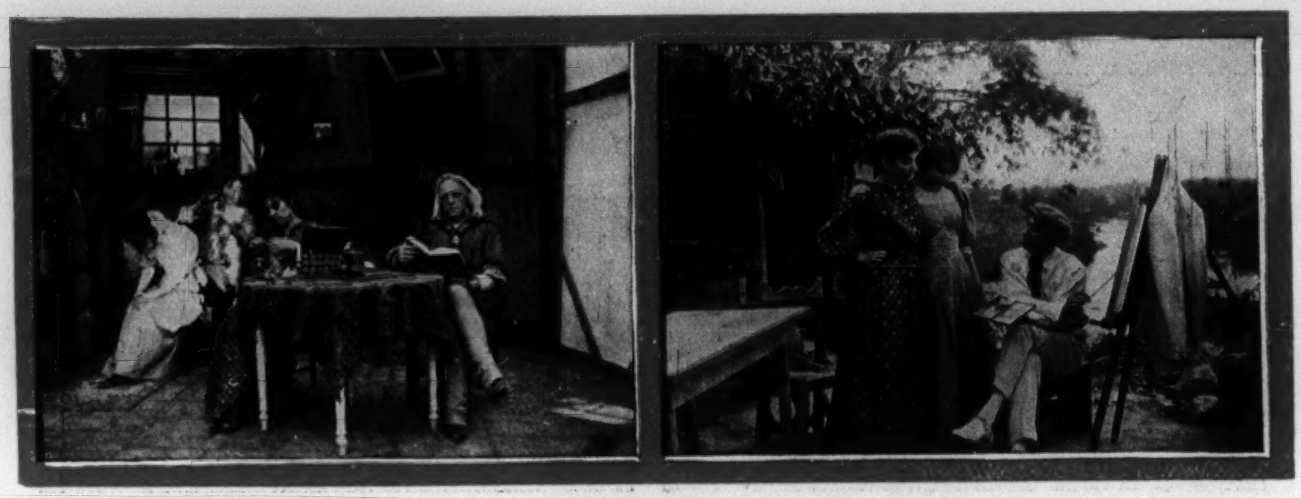
"TO Have and to Hold" often proved a great deal harder in "Ye Olden Times" than to-day, and it was ever thus in that far-away "Kingdom by the Sea" where rank and high title and low degree played such an important role in the affairs of the heart. Still, when little Dan Cupid once decided upon his victims all the powers of a King were of no avail against so crafty a little chap as he, and it was thus it fell about that a fair maiden of lofty birth and high degree gave her hand and heart into the keeping of a peasant lad of the hills.

This match ill suited her father's royal pleasure, and it came to pass that this fair damsel left his stately mansion and was secretly wed by an old hermit of the hills in his mountain grotto, but ere the words of the marriage service had died away her father's hirelings came to tear her from her husband's arms. By the aid of the good priest they succeeded in making their escape by way of a secret passage, and into the mountains the peasant lad took his bride for safety. Their retreat was discovered and the husband shot and wounded by the King's hirelings, while the bride was torn from the arms of her loved one. Not satisfied with this cruel blow, the Black Prince condemned his daughter to solitary confinement in the Black Castle on a lonely wave-swept island. From here the fair captive succeeded in sending forth a carrier pigeon bearing a message of appeal for succour and aid. The winds of God drove the bird and its message into the good priest's hands, and soon the wounded husband heard of his bride's captivity and immediately hastened to her rescue. A series of beautiful, picturesque scenes show the rescue and escape of the bride from the Black Castle by the sea, and the lovers cast by wind and storm on the wave-washed rocks and kneeling on the shores of safety as they lift their voices to God in thanksgiving and praise.

This picture is filled with thrilling situations, beautiful scenery and picturesque costuming which teems with all the atmosphere and romance of the past. It is the first picture taken by our Stock Company in Cuba, and the scenic effect alone would make it a success, even were there not an exceedingly dramatic story told, which will hold the attention of an audience from the opening to the closing scenes.

**Edison Film No. 6632** **Copyrighted, May, 1910** **Released, July 20**

**Code, VIRGINEO** **Length, 992 feet**



# Sisters

**(DRAMATIC)**

IN this story, which abounds in pretty situations and beautiful scenery, our interest is centered in two sisters, one of whom gives a splendid example of sisterly devotion.

One day a stranger, a handsome artist, appears before their cottage and is sketching the beautiful landscape where nature is seen in all its glory. The two girls watch the artist paint and the younger one carries on a mild flirtation with the man. This grows to a wild infatuation on the girl's part, and when he goes away leaving his ring on the table she slips it on her finger, admires and kisses it. The older sister has taken their frugal meal to her husband and father. Soon after her return to the cottage the artist appears and explains that he has lost his ring. They all search for it while the younger sister frantically tries to remove the ring from her thumb and replace it on the table. This she is unable to do, and therefore, when questioned concerning it, she denies having found it, fearing that the others will divine the truth regarding her feelings towards the artist.

Later in the evening, after having removed the ring, she sits at the fireside alone and is again admiring it. She is so absorbed that she fails to hear her sister enter the room. The latter immediately detects the ring and a strong scene between the two takes place. Realizing her younger sister's infatuation for the man she decides to return the ring to the artist herself. In the darkness of the night she goes along with trepidation, fearing detection and the possible misconstruction of her visit. Just as she enters the artist's studio she is seen by one of the farm hands, who hides and watches her. He rushes back to tell her husband.

In the studio she finds the artist dozing in a large chair, and she places the ring in the box in which he keeps his tobacco. As she is about to leave, the beauty of the studio appeals to her and, stopping to admire the various objects, her shadow is thrown on the window shade and seen by her enraged and jealous husband from the outside. Just as she reaches the door to go out the artist awakes, and she cannot leave unseen by him. Before she can explain to him why she called her husband bursts into the room, orders his wife to go and furiously calls the artist to account. The latter tries to explain, but the infuriated husband refuses to listen and draws a knife. An exciting fight follows, and after the artist wrests

the weapon from the husband's hand the latter leaves vowing vengeance.

He reaches his home where he heartlessly accuses his wife of faithlessness. Though his words pierce like daggers and her agony seems unbearable, she remains silent as to the cause of her visit, fearing that an explanation will compromise her sister. Meanwhile the artist finds the ring which the young wife had placed in the box. He begins to understand and rushes out to explain to the husband, who remains sceptical. All retire for the night. The young wife is nourishing her anguish in solitude when her younger sister enters sadly and attempts to express her regret for all the trouble her foolishness has caused. Irritably and somewhat roughly, the elder casts her aside, a moment later turning and finding her kneeling in prayer. She softens toward her, is carried away by her innocent and childlike attitude and embraces her in forgiveness.

This picture was also played by our stock Company in Cuba and is replete with lovely scenery beautifully photographed. The acting is of a very high order.

**Edison Film No. 6633** **Copyrighted, May, 1910** **Released, July 20**

**Code, VIRGINHOOD** **Length, 449 feet**

# All on Account of a Laundry Mark

**(COMEDY)**

THIS is one of the stories of plain American home life which shows the dreadful consequences that may come from the simplest actions.

Mrs. Jones marks "hubby's" shirts and collars with a newly purchased rubber stamp and then, forgetting that she has done so, presents some of the older articles to a "Weary Willie" who asks for charity. The next thing we know she receives word from the police station that her husband, up to the present time an exemplary citizen, is in the clutches of the law as a drunken, disorderly character and a pickpocket. Then the fun begins.

Mrs. Jones expects her mother but she cannot stay to welcome her, and so she leaves a note upon the table, saying that she is in dreadful trouble and that she is at the police station; after which she dashes off to find her husband. Her mother reads the note and naturally concludes that if the daughter is at the police station she must be under arrest; whereupon she incontinently faints. And then comes Jones himself, who has not been arrested and who, finding the mother-in-law in a faint and a note of dreadful import on the table, hies him straightway to the police station. But he goes to another one in Precinct No. 1.

Meanwhile Mrs. Jones had been led to

the cell supposed to be occupied by her husband and there her eye lights upon her friend the tramp. Of course, the imputation that she has a husband like that is too much for her already shattered nerves and she swoons. Then we see poor Jones in the women's department of Precinct No. 1 having weird experiences with all types of drunks and disorderlies, but without finding his little wife. Out he dashes on his search and eventually finds himself at Precinct No. 2. While he is wildly and incoherently trying to tell the Lieutenant about his wife she, having recovered under the matron's care, appears, and there is a reunion hysterical enough to make the whole police station seriously consider sending them both to Bellevue.

The picture concludes with a close view in which with feverish energy both husband and wife are removing the laundry marks so carefully put upon all the shirts, collars and cuffs. The picture is unpretentious but genuinely funny, and is played in a buoyant spirit of farce by the Edison Company's competent players.

**Edison Film No. 6634** **Copyrighted, May, 1910** **Released, July 20**

**Code, VIRGINIAND** **Length, 528 feet**

# Fortune's Fool

**(COMEDY)**

LOVE, the tenderest of passions, is said by the poets when unrequited to lead a man, especially a very young man, to do the most desperate deeds; and this is the story of a youth who, when broken-hearted, could find no remedy save in departure from a world of which *she* was the only light. But Dame Fortune takes a hand in the story and refuses to let him off so easily. After the girl, the *only* girl, laughs at his love-making, and after his desperate resolve, we see him try successively all the most approved methods for separating himself from his body and his life; and each time through some trick of the fickle Dame he is thwarted and cast again upon the shores of despair.

His revolver is stolen by a small boy; the water in the river is too shallow; her tin-type over his heart turns aside the knife blade and breaks it off short, and the limb of the tree to which he would fasten the rope falls down upon him. Finally he hies him to a hotel, pays his last dollar for a room, stops up the cracks and turns on the gas. But the audience knows what he does'nt—that repairs are under way at the hotel and the gas is shut off,—and so they know that he is in no danger; and when the door is broken in and the girl who has found evidence of

his dreadful design appears, followed by all of the employees of the hotel, we can smile with him and be glad that "Fortune's Fool" wins out in the end.

The picture is specially cast, the principal part of the youth being played by one of the most popular moving picture players of the country, and its comic scenes and laughab'e outcome are sure to make friends for it wherever it is shown.

**Edison Film No. 6635** **Copyrighted, May, 1910** **Released, July 27**

**Code, VIRGINIBUS** **Length, 1007 feet**

# 'Mid the Cannon's Roar

**(DRAMATIC)**

THE title of this picture indicates its military character, but gives no hint of the pretty love story which runs through it.

Major Baker, an officer of the Regular Army during the Civil War, becomes enamoured of Millicent Brown who,while she does not reciprocate his affection, esteems him very highly. He is about to propose to her when the scene is interrupted by the arrival of Col. Theodore Allison, a handsome young Colonel of the Fifth Pennsylvania Artillery. The men are friends and exchange greetings. Major Baker withdraws, and as he is leaving the room suspects that possibly the handsome Colonel is also a suitor for the hand of Millicent.

We next see the personages in whom we have taken an interest at a ball given at the armory of the Fifth Pennsylvania Artillery. After one of the numbers there is a dispute as to who has the right to the next dance with Millicent, Major Baker or Col. Allison. Each has the young lady's name on his card for the dance in question. The matter is settled by Allison claiming a preference because of the fact that he is the young lady's fiancé and showing to Major Baker the engagement ring on Millicent's finger. Major Baker bows stiffly and withdraws. In the next dance, a Virginia Reel, which is very prettily shown, we see the emotions that are uppermost in the breast of the Major and his growing hatred of the man who has come between him and the realization of his hopes.

Suddenly into the ballroom come orderlies dispatched from the Brigadier General to deliver messages to the various officers on the floor. The one to Allison reads, "Your regiment ordered to the front. Report immediately." A general order stops the dancing and all is confusion and haste. Millicent sees Major Baker crossing the floor on his way out of the armory, and begs him to make up

with Col. Allison as they are both going to the front and there is no knowing what may happen. As the two men face each other with the girl between them Major Baker deliberates a moment, then shakes his head and departs. Theodore and Millicent fondly embrace, and the young Colonel leaves for the front.

Two months later we see the regiment of tailor-made soldiers of the Fifth Artillery under command of Col. Allison taking charge of Fort Loring, a key position in the mountains within the fighting zone of the Civil War. By a strange coincidence Major Baker is in command of the fort to which Col. Allison is detailed. As Baker's regiment of veterans marches from the fort they jeer and laugh at the "toy soldiers" of Allison's command. After the formal military ceremonies and just before Major Baker's departure, Col. Allison offers him his hand ; instead of taking which Major Baker stiffly gives a military salute and joins his company.

Time goes on and Major Baker becomes attached to a distant command at another scene of action. Orders are given for the advance of a body of Union troops through a narrow gorge in the mountains in the vicinity of Fort Loring. Col. Allison is watching the men on the march. His eye suddenly discovers in the distance a Confederate officer ride into the head of the ravine and suddenly dart back toward the ridge of the hill. Presently a large force of Confederates rushes to cover behind the rocks on either side of the rough mountain roadway. Allison issues orders to his gunners down the line. He sees the Union men walk into the trap. There is no chance to save them before they do so, but immediately they begin to retreat and the Confederate force has driven them so that they are under the shelter of the guns commanded by him. Allison gives the order for continuous firing. We see the boys working behind the earthworks and also the effect of their shells upon the advancing enemy.

For days the fight goes on. The Confederates attempt to go through but are constantly driven back by the shell fire. The fort is cut off from outside supplies by flank movements of the enemy. This fact is communicated to the General in command of the division in which Major Baker is now a prominent figure. As the dispatch bearer greets the General and the message is opened disclosing the fact that the Fifth Pennsylvania Artillery is fighting against odds without food, he turns to Major Baker and orders him to the immediate relief of the garrison.

We now go back to the fort and see the men who were jeered and scoffed at because of their dudish appearance fighting against terrible odds,—hungry, thirsty and haggard, but game. Their shell fire is more desultory than ten days previous, and the enemy, realizing the fact, takes a desperate chance and charges through the gorge. At the critical moment relief comes, and Major Baker's regiment rushes into the fort and repels the advancing charge. As Col. Allison staggers feebly and salutes the incoming commanding officer a thrilling and pathetic scene is presented. Baker is covered with dust and powder marks. Allison, who has been shot in the arm in bravely replacing the colours which fell when the flag staff was struck by a shell, stands before him feebly saluting with his right hand, while his left arm hangs limply by his side.

Baker presents his orders. As he does so Allison topples and is about to fall, when Baker grasps him firmly about the waist. The emotions of the two men are better imagined than described. In the soul-stirring thrill of the moment Major Baker forgets his enmity. Holding Allison firmly with his left arm, he extends his right and grasps the hand he has twice refused to hold in friendship.

Several months later Major Baker's regiment is passing through the city in which Millicent lives. Col. Allison has been given a furlough on account of his

injuries and goes home in company with Major Baker. Millicent, while watching the returning troops, is surprised at the entrance of the two men and their changed relations.

The conclusion of the picture is most touching and must be seen to be appreciated. It takes place just as the colour bearer of a passing regiment has come to a halt. The breeze catches the folds of the torn battle flag, and love and patriotism are prettily blended.

An extraordinary Decoration Day film, replete with action, interest and patriotic enthusiasm. While the subject matter deals with a period in American history which almost rent our country in twain, there is nothing in the presentation of this story which could in any way belittle the heroic deeds of either contestant.

**Edison Film No. 6636** **Copyrighted, May, 1910** **Released, July 27**

**Code, VIRGINIQUE** **Length, 985 feet**

# The Mule Driver and the Garrulous Mute

**(DRAMATIC)**

**By Rex Beach**

IN Bill Joyce, whom we have previously met in the successful film "Pardners," Mr. Beach has created one of those rough, rugged characters of Western fiction which will live long in the memory of readers of his stories of frontier life. In this picture we see Bill at two stages of his career, first as a young Texan mule driver. During an Apache raid in Flat Water Canyon, New Mexico, he saves the life of Lieutenant Jones, who is in charge of a squad of cavalry engaged in driving off a band of Apaches. The Indians have massacred a home seeker, John Martin, and his wife in the presence of their son "Kink," a boy of fourteen. The impression made on the child's mind is so great that forever after the sight of an Indian produces in him the desire to kill.

Twenty years later Joyce is prospecting in Arizona with a rugged looking character, who is no other than "Kink" Martin, the little boy of the first scene. While they are stalking deer "Kink" sees a couple of peaceable reservation Indians riding across the country. The sight affects his mind to the extent that he shoots and kills one of them and wounds the other. Attracted by the shots, Joyce rushes to the scene asking him what he has killed, thinking of course that it must be deer. "Kink" points out the dead Indian, and Joyce sees the other one "jamming his cayuse into the horizon," to use the words of Mr. Beach. He makes "Kink" mount his horse, and together they leave the scene. Arriving at their camp, "Kink" asks Joyce to go with him. Joyce says, "No, you go, I'll remain."

Making a hasty pack he ties it to the saddle of his partner's horse, and "Kink," now in the full possession of his faculties, strikes out for the Mexican line.

The Indian who escaped, just as Joyce expected, reports the adventure to the nearest military post. Joyce's camp is finally reached by the cavalry. As he sees them approach an idea flashes through his mind. The Lieutenant of the troop advances to the camp fire where Joyce is cooking a meal. Joyce's back is turned. The Lieutenant touches him, and Joyce with a bound knocks over the coffee pot and stands jabbering on the other side of the embers, making signs to indicate that he is deaf and dumb. The Lieutenant tries all sorts of methods to get a sensible response but to no avail. Finally his men tie Joyce to his horse and lead him away to be questioned by the Commandant.

Joyce is brought before the Colonel, a veteran of the military frontier posts. To all questions Joyce gives no response; in fact, he apparently does not know he is being questioned until the Colonel swings him around and gesticulates while he talks. Then Joyce in dumb show tells him that he is mute. The Colonel tries a trick. He commands one of the men to step forward and level his carbine at Joyce's head. Tipping the soldier the wink to disregard the order, he gives the word to fire. For a moment Joyce betrays suspense, but he does not show to the persons in the room any sense of hearing.

The Colonel orders Joyce to the guard house. On the way thither they pass a military commissary wagon, the driver of which is brutally abusing his mules. This so enrages Joyce that he forgets the part he is playing and turns loose on the mule driver, to the astonishment of all. The mule driver says something to Joyce which is evidently not to his liking, for the latter springs at him, knocks him down, takes the reins, straightens out the mule team and produces a sensation in the post which is brought to an abrupt conclusion by the Colonel ordering him brought back to his quarters.

This last scene of the picture brings out the fact that Joyce is the same teamster who saved the Colonel's life when he was plain Lieutenant Jones back in Flat Water Canyon, New Mexico. There is a mutual recognition, explanation and hand shaking. The Colonel calls the guard back to the room. As they advance to take hold of Joyce the Colonel corrects their misunderstanding. Dismissing them he tells the Lieutenant who Joyce is. Joyce's assurance that he did not kill the Indian is sufficient for the Colonel, and all ends well for our big hearted hero.

This outline is merely a description of what is told by the film and cannot convey adequately the scenic or dramatic qualities of the picture, which are splendid in every detail.